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1752. The last of these, with the Greek lexicon published in 1688 and the Greek grammar published in 1781, Wordsworth might conceivably have bought while he was at St. John's College (from 1787 to 1791), though of course the first two he could not have acquired till later,—the first not till 1836. Though the presence of these volumes in his library is no sign that he knew their contents, nevertheless it seems not unreasonable to suppose that Wordsworth was more or less intimately acquainted with the actual writings of Plato, at least with the *Dialogues*; and we may grant him a knowledge of the *Republic*, concerning which no specific evidence as yet appears.¹¹

Christopher Wordsworth states in the *Memoirs*¹² that Wordsworth pronounced "Plato's records of the last scenes of the career of Socrates" (together with *Othello*, and Isaac Walton's *Life of George Herbert*) to be "the most pathetic of human compositions,"—a statement which certifies to his knowledge of the *Dialogues*, particularly of the *Phaedo*. Yet Wordsworth did not mention Plato in the list of "Greek writers whom he admired," the list being Demosthenes, Æschylus, Sophocles, and Herodotus.¹³ The five specific places where Wordsworth mentions Plato in his poetry are: in the *Prelude*, I, 404, and VI, 294; in *Epitaphs Translated from Chiabrera*, IX, 8; in *Dion*, V, 9; and in the Ecclesiastical Sonnet called *Latitudinarianism* (*Ecclesiastical Sonnets*, III, iv, 6). Though these are few in number, he mentions Aristotle only once, as "the Stagyrity," in the third place cited above, and mentions Socrates not at all.

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A NOTE ON THE BIOGRAPHY OF MRS. ELIZA HAYWOOD

Biographers of Mrs. Haywood have been unable to find any references to her career between 1711 and 1721. Dr. G. F. Whicher (*Life and Romances of Mrs. Eliza Haywood*, 1915) notes (p. 2) that, according to the Register of St. Mary Aldermary, a son of Valentine Haywood and his wife Elizabeth, was christened on 3 December, 1711. The next reference cited by him (p. 3) is the following Advertisement contained in the *Post Boy* for 7 January, 1721: "Whereas Elizabeth Haywood, Wife of the Reverend Mr. Valentine Haywood, eloped from him her Husband on Saturday

¹¹ His remarks on education in the *Excursion*, IX, suggest the discussion of education in the *Republic*; and it is barely possible that the "Republic" mentioned in the *Prelude*, IX, 226, is Plato's, rather than "democracy."

¹² *Memoirs of William Wordsworth*, II, 482.

¹³ *Ibid.*, p. 491.

the 26th of November last past, and went away without his Knowledge and Consent: This is to give Notice to all Persons in general, That if any one shall trust her either with Money or Goods, or if she shall contract Debts of any kind whatsoever, the said Mr. Haywood will not pay the same."

Some light, though tantalizingly uncertain, is thrown on the intervening period by an Advertisement which appeared in the *Weekly Journal* for 24 September, 1715. It is there announced that one week later, 1 October, will be published "The Crosses and Disappointments of Love, Entitled, A Tragi-Comedy Dialogue between Mr. Andrew Yeatman and Mrs. Elizabeth Haywood, in 3 Vols. Price 1s. 6d." If we could find this "Tragi-Comedy Dialogue," we should probably be quite prepared by it for the elopement that took place about five years later. Apparently, however, there is no trace of such a book. The absence of contemporary notice is in itself a reason for suspecting that the promised bit of scandal was not dished out to the scandal-loving public on 1 October, 1715, or thereafter. We may have here an instance of the crooked policies resorted to by publishers of the time. My own conjecture is that no such work was in press and that the Advertisement was inserted merely to expose the lovers or to extort blackmail; the size of the work announced lends color to this supposition. Again, it may be that the Advertisement was genuine, and that the injured husband or some other interested party paid to have the publication suppressed. Whatever the facts concerning the "Tragi-Comedy Dialogue"—and it may yet be unearthed—the Advertisement itself indicates that the divine Eliza was known to be roiling the domestic waters long before she took final leave of the Reverend Valentine Haywood, and that gossip connected her imprudence with one Mr. Andrew Yeatman. A probable clue to this lover's identity is furnished by another Advertisement in the *Weekly Journal*, under the date of 27 August, 1720: "Andrew Yeatman Scale-maker: at the White Swan in Foster-Lane, near Cheapside, London, maketh and selleth all Sorts of Beams, Scales, and Stilliards, with all Sorts of Weights both for Home and Abroad; likewise extraordinary good Diamond Scales and Weights at reasonable Rates. N. B. He served Mr. John Sn[?]art fifteen years."

Five months later, 7 January, 1721, the husband of Mrs. Haywood was notifying the public that his wife had eloped in the preceding November and that he disclaimed responsibility for her debts. If we could suppose the unfaithful wife capable of constancy to her lover during a period of five years, we might reasonably conclude that in 1720 Mrs. Haywood deserted her husband and children to join a London shopkeeper who had brought her character under suspicion as early as 1715. It would be dangerous, however, to assume any degree of constancy in the author of

Love in Excess and *The Rash Resolve*. Dr. Whicher considers (p. 15) that *The Prude, a Novel, written by a Young Lady* (1724) was dedicated to Mrs. Haywood because of her celebrity as a writer. It may be that this doubtful honor was due quite as much to the notoriety she had acquired by her facility in the "tender passion." The announcement of *The Prude* in *Mist's Weekly Journal* of July 11, 1724, includes by way of sauce a bit of verse apparently intended to extol the female independence exhibited in Mrs. Haywood's conduct as well as in her novels:

Love, like a Meteor, shows a short-liv'd Blaze;
Or treads through various skies a winding Maze.

It is probable that by 1724 Mr. Yeatman had had his successors in this "winding maze," and not improbable that he had been superseded before the elopement of 1720.

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PRIMITIVE POETRY

To the authorities cited by Professor Louise Pound in her recent article on the Beginnings of Poetry (*M. L. A. Pubs.*, June, 1917), should be added, as pertinent and competent testimony, the admirable work by M. V. Porter entitled *Notes on the Language of the South Andaman Group of Tribes* (Calcutta, 1898). The following passages from page 67 are especially interesting, since they bear upon the question of individual composition, the refrain, and the relation of the composer to the chorus:

"When an Andamese wishes to make a new song he waits till he feels inspired to do so, and will then, when alone, and engaged on some occupation, sing to himself till he has hit on a Solo and Refrain which takes his fancy, and then improves it to his taste. His composition would ordinarily refer to some recent occurrence by which he had been affected."

"At a dance the soloist stands at the dancing-board and (often in a falsetto voice) sings his Solo and the Refrain. (If he has sung the Solo in falsetto, his voice will drop an octave at the Refrain.) If the Chorus grasp the Refrain at once, they sing it; if they do not grasp it, the Soloist will repeat it two or three times till the Chorus are able to take it up."

"The Solo is sung amid general silence, and the dance commences with the Refrain, being also accompanied by a clapping of hands and thighs, and the stamping of the Soloist's foot on the sounding-board."

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